

and

WASHINGTON UNIVERSITY
DEPARTMENT OF MUSIC

BOOTS



Poem by

RUDYARD KIPLING

Music by

Hazel H. S. Felman

A Song for Bass or Baritone

60 Net
IN U. S. A.

Gamble Hinged Music Co.
Chicago

BOOTS

We're foot—slog—slog—slog—sloggin' over Africa!

Foot—foot—foot—foot—sloggin' over Africa—

(Boots—boots—boots—boots, movin' up and down again?)

There's no discharge in the war!

Seven—six—eleven—five—nine—an'—twenty mile to-day—

Four—eleven—seventeen—thirty-two the day before—

(Boots—boots—boots—boots, movin' up and down again!)

There's no discharge in the war!

Don't—don't—don't—don't—look at what's in front of you

(Boots—boots—boots—boots, movin' up an' down again!)

Men—men—men—men—men go mad with watchin' 'em

An' there's no discharge in the war.

Try—try—try—try—to think o' something different—

Oh—my—God—keep—me from goin' lunatic!

(Boots—boots—boots—boots, movin' up and down again)—

There's no discharge in the war.

Count—count—count—count—the bullets in the bandoliers;

If—your—eyes—drop—they will get atop o' you

(Boots—boots—boots—boots, movin' up an' down again)—

There's no discharge in the war!

We—can—stick—out—'unger, thirst, an' weariness,

But—not—not—not—not the chronic sight of 'em—

Boots—boots—boots—boots, movin' up an' down again,

An' there's no discharge in the war!

'Taint—so—bad—by—day—because o' company,

But night—brings—long—strings—o' forty thousand million

Boots—boots—boots—boots, movin' up an' down again.

There's no discharge in the war!

I—ave—marched—six—weeks in 'Ell an' certify

It—is—not—fire—devil, dark or anything

But boots—boots—boots, movin' up an' down again,

An' there's no discharge in the war!

BOOTS

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RUDYARD KIPLING

HAZEL H. S. FELMAN

Maestoso (♩ = 72)

(With unflagging march rhythm)

We're

pp *simile* *ff*

foot_slog_slog_slog_slog_slog-gin' o - ver Af - ri - ca Foot_foot_foot_foot_

ff *simile*

slog-gin' o - ver Af - ri - ca Boots,bootsbootsboots_mov-in' up an' down a-gain! There's

cresc. *ten.* *tan.*

no dis-charge in the war! Sev'n six_e - lev'n_five_

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ten.

nine an' twen - ty mile to - day four - e - lev'n - sev'n - teen -

ten.

cresc.

thir - ty two the day be - fore Boots.boots.boots.boots_ mov - in' up an' down a - gain There's

cresc.

no dis - charge in the war! ————— Don't_ don't_ don't_ don't_

simile

look at what's in front of you Boots.boots.boots.boots_ mov - in' up an' down a - gain

simile

cresc.

Men_men_men_men_men go mad with watchin' 'em An' there's no dis-charge in the

cresc.

war! Try_try_try_try_to

p *cresc.* *ff*

think o' something dif-fer-ent Oh!_my_God_keep_me from go-in' lun-a-tie!

simile *f* *ff* *f*

simile

cresc.

(Boots.boots.bootsboots_ mov-in' up an'down a-gain! There's no dis-charge in the

cresc.

war! Count_count_count_count_the bul-lets in the han-do-liers;

If_ your_ eyes_ drop_ they will get a-top o' you Boots_boots_boots_boots_

f *ff* *f cresc.*

mov-in' up and down a-gain There's no dis-charge in the war!

p

We can stick_out_ 'un-ger, thirst, an wear-i-ness,

cresc. *ff*

simile *cresc.*

But_ not_ not_ not_ not the chron-ic sight of 'em Boots,boots,boots,boots_

simile *cresc.*

mov - in' up an'down a-gain, an there's no dis - charge in the war!

'Taint_so_ bad_ by_ day be-cause o' com - pa - ny, But_night brings long_

cresc.

strings o' for - ty thou-sand mil - lion Boots,boots,boots,boots,mov-in' up an'down a-gain, There's

cresc.

The musical score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The score is divided into several systems, each with a vocal line and a piano line. The lyrics are written below the vocal line. Dynamic markings like 'simile' and 'cresc.' are placed above the vocal line and below the piano line. The piano accompaniment consists of chords and single notes, often with a steady rhythm. The vocal line includes various note values, including eighth and sixteenth notes, and rests. The lyrics are: 'But_ not_ not_ not_ not the chron-ic sight of 'em Boots,boots,boots,boots_ mov - in' up an'down a-gain, an there's no dis - charge in the war! 'Taint_so_ bad_ by_ day be-cause o' com - pa - ny, But_night brings long_ strings o' for - ty thou-sand mil - lion Boots,boots,boots,boots,mov-in' up an'down a-gain, There's'. The score ends with a final chord in the piano line.

no dis - charge in the war *p* I 'ave marched six

weeks in 'ell an' cer - ti - fy It is not fire dev - ils dark or an - y - thing But

cresc. boots boots boots boots mov - in' up an' down a - gain 'An there's

no ritard no dis - charge in the war. *dim (no ritard)*

Dedicated to Richard Bonelli

Bondage

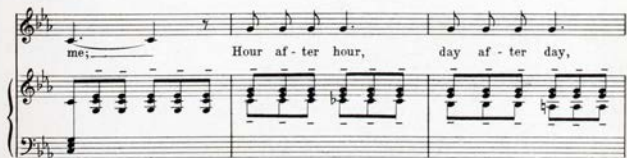
High in F

Medium in E $\flat$



Words and Music by
MARGUERITE L. TEST

Moderately slow



February

LOUIS UNTERMEYER

MERLE KIRKMAN

Allegro con spirito

Oh, sing out a song when the nights are long, And the

The first system of the musical score for 'February'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 8/8. The tempo is marked 'Allegro con spirito'. The vocal line begins with a forte 'f' dynamic. The piano accompaniment also starts with a forte 'f' dynamic. The lyrics 'Oh, sing out a song when the nights are long, And the' are written below the vocal line.

eve - ning hour is chill, — When the winds go by with a

The second system of the musical score. The vocal line continues with the lyrics 'eve - ning hour is chill, — When the winds go by with a'. The piano accompaniment features a 'grac.' (grace note) above a chord. The tempo marking 'espress. slowly' appears above the vocal line, and 'espress.' appears below the piano line. The system ends with a double bar line.

sob and a sigh, And the clouds in the sky are

The third system of the musical score. The vocal line continues with the lyrics 'sob and a sigh, And the clouds in the sky are'. The piano accompaniment features a 'grac.' (grace note) above a chord. The system ends with a double bar line.

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